



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ileges of this and the preceding paragraph shall not be allowed to associations or corporations engaged in or connected with business of a private or commercial character.

"655. Works of art, productions of American artists residing temporarily abroad, or other works of art, including pictorial paintings on glass, imported expressly for presentation to a national institution or to any State or municipal corporation or incorporated religious society, college, or other public institution, including stained or painted window glass or stained or painted glass windows, imported to be used in houses of worship, and excluding any article, in whole or in part, molded, cast, or mechanically wrought from metal within twenty years prior to importation; but such exemption shall be subject to such regulations as the Secretary of the Treasury may prescribe.

"656. Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terracotta, parian, pottery, or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation; but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe."

PANAMA-PACIFIC EXPOSITION

THE following statement concerning the status of the work of the Department of Fine Arts at the Panama-Pacific International Exposition, to be held at San Francisco in 1915, is taken from a letter received from the Chief of the Department, John E. D. Trask. Mr. Trask is of the opinion that not only will the Fine Arts Department present to the public as important an international collection of painting and sculpture as has ever been seen in America, but that a standard even higher than that of Chicago or St. Louis will be established and maintained, and that the artistic impulse

in the far West which will be the outgrowth of this Exposition will be more helpful and far-reaching than that which emanated from the Centennial Exposition in 1876, or from the Chicago World's Fair.

The work of this Department has so far progressed favorably. The contract for the construction of the Fine Arts Building has been let, and the building will be completed many months before the opening date of the Exposition.

The Fine Arts Palace will be somewhat semicircular in shape, fronted by an octagonal entrance rotunda surmounted by a dome one hundred and sixty feet high. The only mural decorations in the building will be in the entrance rotunda, for which Mr. Robert Reid is painting eight large decorative panels.

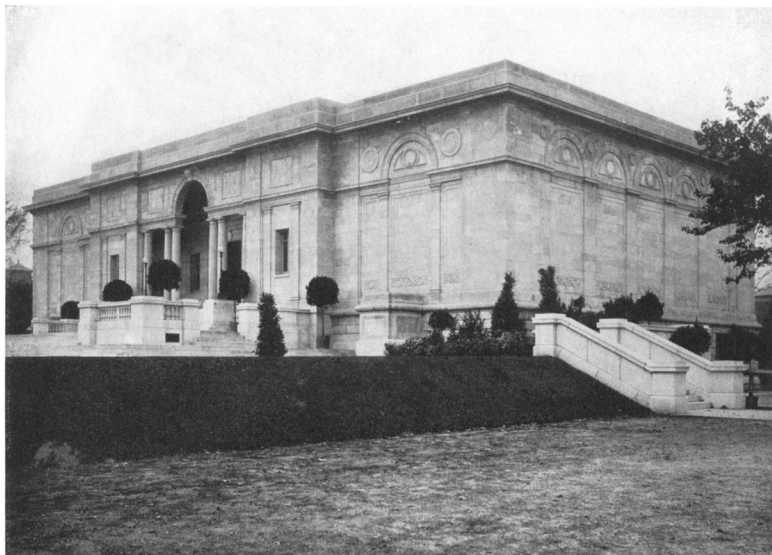
The building which, in general terms, may be described as being of Greek style at the beginning of the Roman period, will be situated upon the shores of an inland lagoon, and between the lagoon and the building, along the entire front, will be a broad plaza or esplanade upon which will be installed monumental sculpture, the happy climate of San Francisco making such outdoor installation possible. Important sculpture may thus be shown in surroundings somewhat similar to the surroundings for which the works were originally designed. The entire area of the building will be about 127,000 square feet, of which approximately one half will be devoted to the United States Section.

The gallery plans for the interior of the building will not be made public until after consultation between the Department and the various foreign Commissioners for the Fine Arts, in order that the greatest possible latitude may be given to participating foreign nations in the installation of their works. In the Fine Arts Building, therefore, each foreign section will have installation characteristic of its nationality and not installation arbitrarily decided upon by the Fine Arts Department or the architectural staff of the Exposition.

In the United States Section, which will include, in addition to the contemporary works of sculpture and pictures in the various media, a Historical American

Section, the general installation will be intimate. Galleries will be generally small, rather than large, long dreary vistas of doors will be avoided, and from each gallery there will be an invitation to the eye from adjoining galleries.

in the inaugural exhibition of paintings, most of which were lent for the occasion, and which included 145 representative canvases by 95 of the best-known American artists of to-day, and several English painters.



ROCHESTER MEMORIAL ART GALLERY

THE MEMORIAL ART GALLERY ROCHESTER, NEW YORK

THE name of the Memorial Art Gallery of Rochester was added to the growing list of American museums of art on October 8th, through the generosity of its founder, Mrs. James S. Watson, who gave the building, erected after the plans of Messrs. Foster and Gade of New York, in memory of her son, James G. Averell. The administration of the museum has been entrusted to the University of Rochester through a special board of directors.

As set forth by its donor, the object of the Gallery is to further the interest in the fine arts in the city of Rochester by maintaining exhibitions of paintings, sculpture, photographs, and prints, and a library of art, and the purpose is amply illustrated

Of the older men, there are two canvases by William Morris Hunt, Silver Lake, Newtonville, and The Rapids, Sister Island; two by Inness; one by John La Farge; two by Homer Martin; three by Wyant; and two by Whistler, the Portrait of Mrs. Jarvis, lent by the Hillyer Art Gallery, Northampton, Mass., and the Rosa Corder, lent by Mr. Richard A. Canfield.

A number of prints, also, by Aldegrevier, Beham, Cranach, Dürer, and Lucas van Leyden are shown.

The dedication address was delivered by Robert W. de Forest, of The Metropolitan Museum, who said in closing: "All who have the art interests of America at heart welcome every new art gallery like this as another step forward, and thank the giver of an art gallery like Mrs. Watson, for having made the forward step possible."